

# GLANCE

WINTER 2018-19





CALIFORN  
COLLEGE  
OF THE  
ARTS

[This spread]  
Stephen Beal at work  
in his painting studio.



# IA

## DEAR CCA COMMUNITY,

In this issue we're pleased to share the latest designs of our expanded campus in San Francisco, which is thrilling in so many ways—from the groundbreaking strides it makes in sustainability, to the way it will encourage innovation and risk-taking. The component that excites me the most, however, is the unprecedented way this initiative will connect our community.

Thanks to the hard work of faculty, staff, alumni, trustees, and our many partners—ranging from sustainability experts to our renowned architects, Studio Gang—our expanded campus will make our programs more visible and accessible to one another and enrich CCA teaching and learning. The physical terrain of the college will be completely transformed—green outdoor space will connect our buildings, large gathering spaces will bring our community together, and we will become more welcoming to the public, providing greater interaction with the making that happens behind our walls.

Connection is something that is not new to CCA. In fact, it has always been at the heart of what makes us so special. In this issue of *Glance*, we celebrate just that. We follow students and alumni who have teamed up for this year's IMPACT Awards to find solutions for affordable artist housing in the Bay Area. We look at our alumnae Jessica Silverman and Tiersa Nureyev, whose collaborations with the CCA community have continued well past their time as students, deeply informing their careers. And we look at connections that are being made between our students and the community around us through partnerships with the San Francisco Planning Department, Gensler, Google, and others.

If this kind of collaboration is already happening, imagine the possibilities when we come together on one campus. As we move forward into this period of transformation, I encourage all of you to think about the possibilities that lie in front of us and the new kinds of connections we can make. Because as we've already seen, connection and collaboration can foster some of our most meaningful work.

Sincerely,



President Stephen Beal



# ONE HOME, ENDLESS CONNECTIONS

In 2006, CCA embarked on a journey to define its future with a singular goal in mind—enriching and enhancing the student experience.

A series of intensive research and reflection workshops, visioning sessions, and countless meetings that engaged all facets of the CCA community led to the development of a strategic plan that aimed to dream big, cultivate diversity, foster excellence, connect communities, and lead responsibly. A decade later, the result of this extraordinary work is the shared vision to unify campuses.

We are pleased to present the latest designs for CCA's campus expansion in San Francisco, a model of environmental sustainability that connects our community in groundbreaking ways and serves as an evolving platform for learning.

## A NEW STUDENT HOUSING FACILITY

designed by Stanley Saitowitz | Natoma Architects becomes home to 500 undergraduate students. The ground level, accentuated by floor-to-ceiling windows, activates the streetscape with a dining facility that offers a meal plan for students. Abundant outdoor space features newly landscaped, interconnected courtyards.







## STUDIO GANG'S INVENTIVE DESIGN

on the college's Back Lot extends the existing building into a new campus yard framed by art-making facilities. The ground level serves as a hub of indoor-outdoor maker-spaces. Large windows give visibility into the wide range of making that happens at CCA. A second level offers open-air classrooms and additional room for art making and informal social gatherings—all visually and physically connected to the plane below by a robust terraced landscape.



## JUST TWO BLOCKS AWAY,

at 75 Arkansas Street, the college recently opened Blattner Hall, a new facility featuring apartment-style housing for more than 200 upperclassmen, thanks to the vision of CCA Trustee Simon Blattner.



Track our progress at

[CCA.EDU/ABOUT/EXPANSION](https://cca.edu/about/expansion)









# CREATING A NEW FRONT PORCH

**N**athan Lynch has the benefit of many perspectives thanks to his multidimensional role at CCA. In addition to acting as chair of two programs—Glass and Ceramics—he has been a voice for the faculty in the creation of Studio Gang's designs, chairing the Faculty Campus Planning Committee and sitting on the project's core team. We talked to Lynch to get a sense of the project behind the scenes, his perspective on the designs, and his top hangout spots on campus.

***What is your favorite part about working at CCA?***

Being surrounded by so many creative people who are deeply committed to arts education.

***Where is your go-to place for hanging out at CCA, and why?***

Sitting on the front steps of the Treadwell Ceramic Arts Center. I get to see people pass by who don't normally walk into the

building. It's like hanging out on a front porch where I can say hi to friends.

***What has been the most interesting aspect of being involved in Studio Gang's design process?***

It's been fascinating to witness the careful listening and note taking embedded in their process and watch all of the different iterations the designs have gone through. It is inspiring and reassuring to see what excites Studio Gang. They really respond to the range of work we do and the attention we have to materials. They love seeing the Oakland campus; they like the green space, and they really challenged themselves to bring some of those qualities to their design.

***What do you like most about the design itself?***

There are three pavilions with hallways on the outside that provide views of courtyards and maker yards. This, to me, echoes the feeling of the Oakland campus, with the distinct buildings we

[This spread]  
Rendering of Studio  
Gang's design for  
CCA's new expanded  
campus.



have and the connection to the outdoors. There is a lot of potential to capture that porch-like feeling you get while sitting on the steps of the Treadwell building. Places where you can hang out and build connections to other people and programs.

***How do you think the new design will challenge the CCA community?***

We are all coming together on one campus, and that means we are constantly going to be bumping into each other. Sometimes this might be disorienting, but if we are patient and open ourselves up to it, it will be a great advantage because we'll constantly be learning from each other.

***What new learning opportunities does the design provide the CCA community?***

Part of what is unique about CCA is that we have so many distinct areas of study with specific practices and overlapping concerns. One of the hardest things for students right now is to take advantage of everything we have to offer.

Imagine when our students will be able to wander from the ceramics studio into the furniture studio and across to the writing studio. Studio Gang's design will enable them to constantly see other ways of working and making and more of what they could do outside of their major. That's unprecedented for CCA, and I find that pretty exciting.

[Right] Nathan Lynch working with student Samaiyah Zareef-Mustafa in the Ceramics studio.







# BLATTNER HALL OPENS

**T**hanks to the leadership of CCA Trustee Simon Blattner, the college opened new housing at 75 Arkansas Street this fall.

The new facility, named Blattner Hall, represents a critical milestone in the college's unification and expansion. Located just two blocks from the San Francisco campus, it features below-market-rate, apartment-style housing for more than 200 students, as well as multiuse spaces and street-level space soon to house neighborhood retail.

Designed by Leddy Maytum Stacy Architects, the building manifests CCA's commitment to sustainability with a Platinum GreenPoint rating. Its roof is covered in photovoltaic panels that generate on-site electricity and a rooftop solar hot water system to supply the apartments. It includes two new landscaped courtyards featuring native and drought-tolerant plants; makes

strides in water conservation with a storm water management system and the ability for groundwater recharge; and is designed to promote sustainable transit—with abundant indoor bike parking, easy access to mass transit options, and, of course, walkability to campus.

The CCA community gathered for a ribbon cutting ceremony on September 24, 2018, with the building architects, development manager Equity Community Builders, contractor Oliver & Company, property manager Capstone Management, President of the San Francisco Board of Supervisors Malia Cohen, and neighbors to mark the official opening of Blattner Hall. At the ceremony, CCA President Stephen Beal announced the building name to honor the vision, leadership, and generosity of property owner and developer Simon Blattner, a longtime trustee of the college.

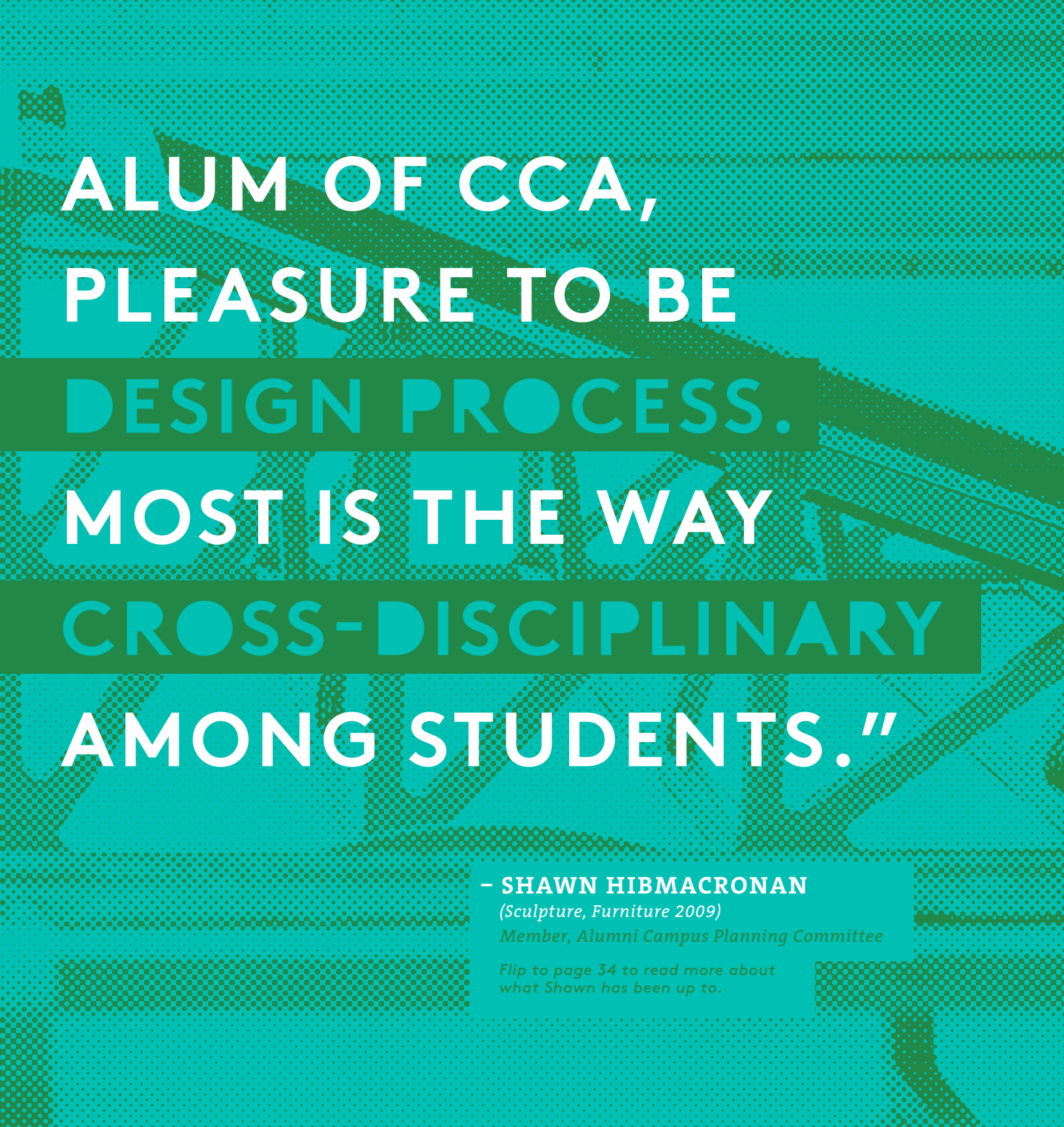
[Above] CCA Trustee Simon Blattner at the ribbon cutting for the new Blattner Hall.  
[Below] Simon Blattner greeting visitors at the front entrance of Blattner Hall.





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ALUM OF CCA,  
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MOST IS THE WAY  
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AMONG STUDENTS."

– SHAWN HIBMACRONAN

*(Sculpture, Furniture 2009)*

*Member, Alumni Campus Planning Committee*

*Flip to page 34 to read more about  
what Shawn has been up to.*



MAKING AN

# IMPACT ON HOUSING

As our new campus plan takes aim at rising housing costs by providing hundreds of new residential units for our students, the winners of the 2018 IMPACT Awards are creating innovative solutions to the same challenge faced by Bay Area creative professionals.

The IMPACT Awards are presented annually by CCA's Center for Art and Public Life (now part of the Center for Impact at CCA). The awards recognize the ingenuity of CCA students, alumni, faculty, and staff in addressing pressing social or environmental issues.

This year's theme was Home: Creative Thinking in Affordable and Sustainable Living Environments for Artists & Designers. The two winning teams,

made up of students and alumni from four different disciplines, offer distinctly different but equally promising approaches to this complex issue.

In Stockton, Rowan DiIola (Furniture 2019) and Malachi Trent (Furniture 2018) are working with local partners to create the Hatch Workshop, a holistic and self-sustaining live/work/thrive space for artists and makers.

House9 conceived Core9, a freestanding module for centralized energy capture and communications that maximizes efficiencies in energy and water use and reuse. The interdisciplinary team includes William Felker (Interaction Design 2016), Weiwei Hsu (Interaction Design 2018), Jennifer Kim (Interaction Design 2018), Kelly Lei (Industrial Design 2018), Isamu

Taguchi (Industrial Design 2017), and Weiwei Wang (Architecture 2019).

The winning teams each receive \$25,000 and are provided with a network of resources and partnerships that will enable them to complete their projects—ensuring that their creative visions will lead to lasting environmental and social results.

[Above left] The Hatch Workshop's renovated hotel and warehouse building in downtown Stockton.

[Above right] The winning teams celebrate at the 2018 IMPACT Awards presentation. [Facing page, top] The Core9 can be placed in a variety of floor plans to maximize energy efficiency. [Facing page, bottom] A "Stockton" mural decorates the new workshop spaces at Hatch Workshop.



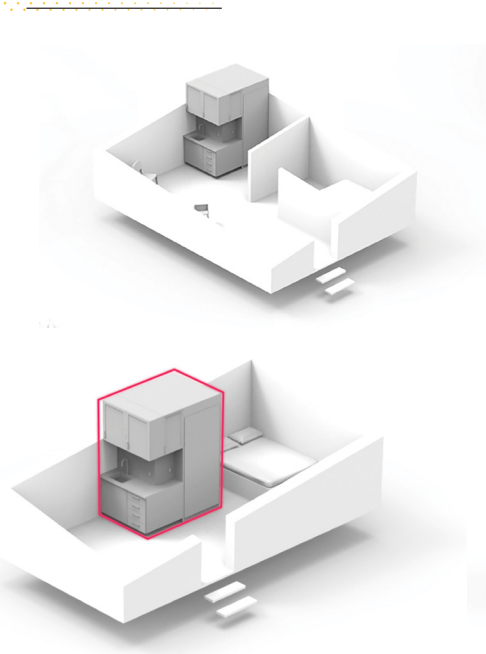
## INTRODUCING THE 2018 IMPACT AWARD WINNERS

### CORE9

- A freestanding module that serves as a housing “nerve center”
- Can be installed into any existing space to make it habitable
- Maintains affordability and environmental sustainability
- Contains electricity, cabinets and storage, sink, fridge, toilet, shower, and hydroponic grow space
- Major innovation: water-processing system that combines a water heater, graywater processing, and power management

### HATCH WORKSHOP

- Live/work space in downtown Stockton, California
- Renovated former hotel and two adjacent warehouse spaces — 50,000 square feet in all
- Provides living spaces (including a ground-floor ADA apartment), gallery, storefront, offices, shop, studios, and tool checkout center
- Offers training and education in crafts and design for students and the Stockton community

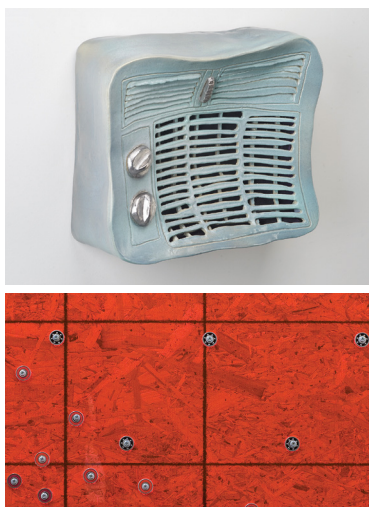


“WE HOPE THAT THIS AWARD WILL NOT ONLY AUGMENT [THESE TEAMS’] CREATIVE PRACTICES IN DEVELOPING SOLUTIONS THAT HAVE LASTING IMPACT, BUT WILL ALSO SERVE AS A PLATFORM TO CONNECT THE WORK OF THE CCA CREATIVE COMMUNITY IN THIS FIELD TO A WIDER AUDIENCE.”

— JD BELTRAN  
Director, Center for Impact at CCA



# JESSICA SILVERMAN GALLERY TURNS 10



As a student at CCA, Jessica Silverman (MA Curatorial Practice 2007) launched a Dogpatch project space where she presented a series of shows that brought together young artists with established artists they admired.

Fast-forward to this year, and Silverman's interest in tracing affinities and relationships was again at the fore as her San Francisco gallery celebrated its milestone 10th anniversary. The exhibition *Kinship* featured work by "its extended family of represented artists and artist-friends" and explored "themes of brotherhood, sisterhood, subcultures and tribes, twinning, and aesthetic genealogies," the gallery announced.

Silverman's connection to CCA remains strong. From the beginning, when she established Jessica Silverman Gallery in a Sutter Street storefront in 2008, she has featured members of the CCA community in her exhibitions and as part of her roster. *Kinship* and its related programs presented work by both alumni and faculty, including Luke Butler (MFA 2008), Woody De Othello (MFA 2017), Barbara Kasten (MFA 1970), Hank Willis Thomas (MFA 2003, MA Visual Criticism 2004), Anna Martine Whitehead (MFA Social Practice 2010), Margo Wolowiec (MFA 2013), and CCA Provost Tammy Rae Carland.

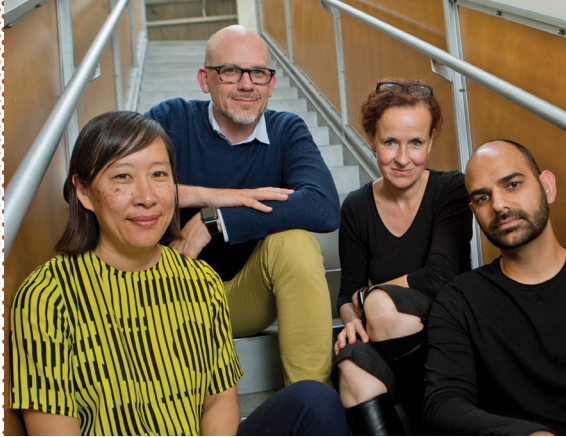
"It's really no surprise that the 10-year anniversary of Jessica's gallery would

have this larger theme of kinship, because even in my short time here I've witnessed how much she cares for artists and how much she stewards them," said James Voorhies, chair of CCA's Graduate Program in Curatorial Practice.

Further evidence of this? The gallery presented its first solo exhibition of the work of recent MFA graduate Woody De Othello this past fall.

[Bottom left] Jessica Silverman with artists at the opening of *Kinship*. [Clockwise from top left] Artworks included in *Kinship*: Tammy Rae Carland, *A rose is a rose*, 2018 (detail); Christopher Badger, *Drumming Pattern 7.3*, 2018 (detail); Ruairadh O'Connell, *Persimmon*, 2018 (detail); Davina Semo, *"I DON'T BELIEVE ANYTHING MAKES YOU SHY," SHE SAID*, 2018 (detail); Woody De Othello, *AC Unit (Blue)*, 2018.





# HERE AND NOW

Work by CCA faculty and alumni is currently on view in *Bay Area Now 8*. Through March, Yerba Buena Center for the Arts in San Francisco is presenting the eighth iteration of its triennial survey of innovative creative practices in the Bay Area region.

The exhibition showcases visual artists working in a broad range of mediums, along with—for the first time this year—architects and designers working in environmental, landscape, and housing design.

Among the 25 featured artists and collectives, selected through a process of studio visits, are CCA alumni Woody De Othello (MFA 2017), Sita Kuratomi



Bhaumik (MFA, MA Visual and Critical Studies 2012), Sofia Córdova (MFA 2010), and Rhonda Holberton (Sculpture 2007), as well as associate professor of Fine Arts and Chair of Textiles Josh Faught and CCA's architecture research lab The Urban Works Agency.

*Bay Area Now 8* runs through March 24, 2019.



[Clockwise from top left]  
*Bay Area Now 8* artists The Urban Works Agency, Sita Kuratomi Bhaumik, Josh Faught, Woody De Othello, Rhonda Holberton, and Sofia Córdova.





# FRESH → ART

Through her studio Stella Fluorescent, Tiersa Nureyev (Fashion Design 2006) is partnering with designers and artists to make fashion accessories with sustainability at their core.

When we catch up with Nureyev, she's teaching art and fashion to students in the San Francisco Arts Education Project's summer program. She's been doing this—and working in local public schools as an artist-in-residence with SFArtsEd—since 2006. She just finished serving on the organization's board as an artist representative.

She also recently wrapped up a project with the Artistic Ensemble at San Quentin Prison, serving as co-creative director and prop designer for the production *Site Unseen*.

And with Stella Fluorescent, the design studio she founded in 2010 with Erik Hilburn, she has three collaborations on the go. Each will lead to a new line of jewelry and accessories. All happen to be with fellow CCA alumni.

Partnering with other designers and artists has been a key aspect of Stella Fluorescent from the start. The process





enhances Nureyev's materials-driven approach to design.

"Collaborating gives me creative access to materials I wouldn't be able to take advantage of otherwise," she explains. "Because of this, I'm pushed to think of combinations I would never have dreamed of had I been thinking only in fashion and textiles. It makes creating something fresh more of a possibility."

With fiber artist Sierra Reading (Textiles 2012), Nureyev is working on a new collection of silk jewelry—their fourth together.

"The main way we collaborate is through the botanical dyeing of the silk," Nureyev says. "I create a palette using photographic images and paintings, and Sierra figures out what dye stuffs will work and what is the most accessible."

These have included materials such as cochineal, indigo, turmeric, and black tea. Opting for botanical dye sources is one example of the sustainable design practices Nureyev has placed at the heart of Stella Fluorescent.

"Using natural dyes responds to the huge impact of synthetic dye chemicals being released into global waterways, creating toxicity for humans and ecosystems," she says. "After a natural dye bath is exhausted, it can be composted or used as an organic fertilizer."

With Diana O'Connor (Jewelry and Metal Arts 2013), Nureyev is creating a collection of textile and metal necklaces, earrings, bracelets, and rings. They're experimenting with applying a walnut oil paint mixed with sustainably harvested plant-based pigments to metal.

Nureyev sees her experiences as a student at CCA playing out in her work today. Taking classes in Furniture with Russell Baldon and in Textiles with Deborah Valoma (MFA 1995) were foundational.

"Being allowed to work in these two disciplines really expanded my appreciation of materials and shaped the interdisciplinary process that guides my work today," Nureyev says.

CCA is also where she met the designer who is now her closest collaborator, Yvonne Mouser (Furniture 2006). Acquaintances as students, they reconnected five years ago when Nureyev invited Mouser to work with her on a jewelry collection for Stella Fluorescent. The collaboration has since evolved into a separate venture, YMSF.

Nureyev describes their work together as "an ongoing exploration of ideas, experimentation, and playfulness between the worlds of fashion and furniture." She is excited about what's ahead.

"What we've produced so far is just the tip," she says. "We want to explore scale, to create products that are half art, half useful objects. We're at the very beginning."

[Facing page] Pieces from Stella Fluorescent's collection of botanically dyed silk jewelry *Flesh*, *Blush*, and *Verdant*, created in collaboration with dyer Sierra Reading. [This page, top] Material studies for a collection with Diana O'Connor. [This page, bottom] Tiersa Nureyev working in her San Francisco studio.



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# GATHER, PLAY, ACTI- VATE



[Above and left] Final rendering of *Frequencies* by students Jolene Jussif and Paulina Buchcik. [Below] Students shared full-scale prototypes of their designs at a one-day pop-up event.







[Above] Final rendering of *East Cut Grid* by students Troy Hughes, Sharon Lam, and Shunta Moriuchi.



[Above] Final rendering of *Windscape* by students Tianqing Wang, Willie Wu, and Younghun Song.

**A**t CCA, collaborations with industry partners give our students the real-world experience that ensures they graduate ready to make change happen on day one.

The Architecture division's SODA (Strategies of Design Activation) Studio is a prime example. The interdisciplinary course for Architecture and Interior Design students launched this spring with partners from the San Francisco Planning Department, Port of San Francisco, San Francisco Department of Public Works, and East Cut Community Benefit District. Its purpose was to identify, design, and visualize ways to activate the Spear Street cul-de-sac, a vacant pocket of land in the shadow of the Bay Bridge.

The studio kicked off with a site visit, partner introductions, and discussions about the site's context, history, and future. Student teams then developed and refined their proposals, with engaged feedback along the way from the project partners as well as representatives from the studio's global and local sponsors

—Gensler, Google, Niantic Inc., and Perkins+Will. Finally, teams hit the fabrication shop to build full-scale prototypes of their designs.

Less than four months after their initial site visit, the students installed their prototypes on-site at the Spear Street cul-de-sac for a one-day SODA pop-up party. Community members and passersby were invited to test out the designs, offer feedback, and enjoy music and food.

The partnership was a win-win for studio participants and city planners. Student Jolene Jussif (Architecture 2018) points to the valuable hands-on experience it offered: "The SODA studio taught me to think critically about conceptualizing, thinking and working iteratively, and testing ideas through application. Working with designers from Gensler, who provided me with mentorship throughout the semester, along with my peers and professor, I learned how important it is to listen and voice ideas to make informed decisions about design and

execution. It taught me that collaboration is a key ingredient to achieving great ideas."

Paul Chasan, planner and senior urban designer at the San Francisco Planning Department, notes the impact of seeing the students' designs brought to life. "There's the real possibility that this is pushing a snowball over the ledge that will start to spin and build momentum to turn it into a real project," he says.

For professor Katherine Lambert, who designed and led the class, the project had far-reaching implications.

"During our 21st century era of increasing isolation, privatization, and fear of inhabiting public space, this studio fostered communal spaces and involvement, which speak to mutual respect, shared resources, and forging new neighborhood commonalities and identities," she notes. "For all of us who participated in this studio, it will be something that we'll remember for a very long time."



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— TINA TAKEMOTO  
*Dean, Humanities and Sciences*



TORCHLIGHT OF

# LIB- ERTY

“AS WE REACH ACROSS THE COUNTRY AND ENGAGE WITH DOZENS OF ARTISTS ACROSS COMMUNITIES MORE BROAD AND VAST THAN WE COULD EVER HAVE IMAGINED, **WE HOPE TO BE A BRIGHT SPARK IN THE TORCHLIGHT OF LIBERTY**...WE ARE PROPOSING A NEW MANIFEST DESTINY, ONE THAT IS NOT ABOUT DESTRUCTION OR CONQUEST, BUT INSTEAD ABOUT CREATIVITY AND COLLABORATION, ONE NOT GROUNDED IN OUR SAMENESS, BUT IN OUR MANY DIFFERENCES.”

— **HANK WILLIS THOMAS**  
(MFA 2003, MA Visual Criticism 2004)  
Co-Founder, For Freedoms





Civic engagement was at the forefront at CCA this fall as the college partnered with For Freedoms, a nationwide artist-run initiative co-founded by Hank Willis Thomas (MFA 2003, MA Visual Criticism 2004).

CCA students and community members participated in a town hall addressing the constitutional right to free speech and peaceful protest. In the CCA Hubbell Street Galleries, the group exhibition *Take Action* highlighted recent video, sound, prints, photography, and installations by Bay Area artists working as creative citizens in their communities.

The work, by artists including 100 Days Action, Center for Tactical Magic, Sharon Daniel, Rodney Ewing, chris hamamoto and Jon Sueda, Taraneh Hemami, Packard Jennings, Dignidad Rebelde, Stephanie Syjuco, Kaitlin Trataris, Leila Weefur, and Christine Wong Yap, urged visitors to take action and participate in civic discourse.

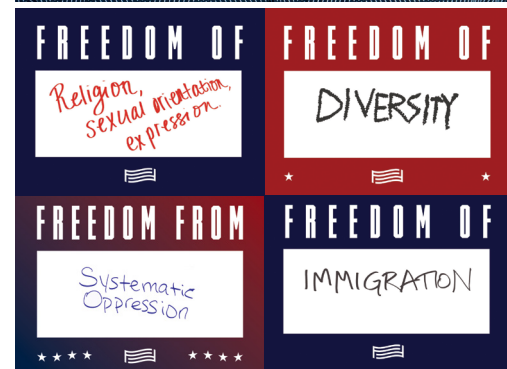
The presentation and events were part of a national campaign organized by For Freedoms, founded in 2016 by Hank Willis Thomas and Eric Gottesman. For Freedoms was inspired by Norman Rockwell's paintings of the four universal freedoms articulated by Franklin Delano Roosevelt in 1941—freedom of speech, freedom of worship, freedom from want, and freedom from fear. The project seeks to use art to deepen public discussions of civic issues and core values.

By serving as a leader of For Freedoms' 50 State Initiative in the Bay Area, CCA joined hundreds of institutions and artists across the country, who staged billboards, created lawn signs, organized town hall meetings, and presented special exhibitions to encourage broad participation and inspire conversation related to November's midterm elections.

"CCA has a long-standing institutional commitment to community-based and publicly engaged arts practice," says Provost Tammy Rae Carland. "We were eager to support For Freedoms as a way to demonstrate the power of the arts to encourage civic participation and effect important social and cultural change."

That support continues. The For Freedoms Creative Citizenship Fellowship, jointly created by CCA and Maryland Institute College of Art (MICA), will highlight initiatives from both colleges focused on using the arts to drive positive social and cultural change.

[Facing page] Billboards created as part of For Freedoms: Michele Pred, *Your Body Your Business*, St. Louis, 2018; Trevor Paglen, *Protect Us from Our Metadata*, Denver, 2016; Project Row Houses x Houston Center of Photography x For Freedoms, *Where do we go from here?*, Houston, 2018; Hank Willis Thomas, *All Li es Mattter*, St. Louis, 2018. [Top right] Hank Willis Thomas [Right] Lawn signs created as part of the For Freedoms project. [Below] Taraneh Hemami, *People Power*, 2015–present (installation view, *Take Action*, CCA Hubbell Street Galleries).







# NEWS

## NEW DEANS BRING THEIR VISION TO ARCHITECTURE, FINE ARTS, AND HUMANITIES AND SCIENCES

**CCA** students, faculty, and staff welcomed three outstanding new academic leaders this fall.

**Keith Krumwiede**, an award-winning educator who has explored the relationship between architecture and its cultural, social, and political milieus in his pioneering research and practice, joined CCA as dean of Architecture. He was previously an Arnold W. Brunner/Katherine Edwards Gordon Rome Prize Fellow in Architecture, American

Academy in Rome; director of graduate architecture programs at New Jersey Institute of Technology (NJIT) from 2012 to 2017; and assistant dean of the School of Architecture at Yale University from 2004 to 2012.

His recent book *Atlas of Another America: An Architectural Fiction* (Park Books, University of Chicago Press, 2016) is a satirical assessment of the American Dream presented as an architectural treatise for a fictional suburban utopia.

Internationally renowned artist and scholar **Allison Smith** has returned to CCA to assume the position of dean of Fine Arts. Smith originally joined the CCA faculty in 2008 and went on to serve as

chair of the Sculpture program until 2017. In her new role, she oversees all 16 of the division's programs.

In her studio practice, Smith investigates the cultural phenomenon of historical reenactment and the performative role of craft in the construction of identity. She has exhibited professionally since 1995, producing more than 25 solo exhibitions, installations, performances, and artist-led participatory projects for venues including the San Francisco Museum of Modern Art, Public Art Fund, and the Aldrich Contemporary Art Museum, among many others.

**Tina Takemoto** has taken the helm in Humanities and Sciences as the division's





## A NEW CHAIR FOR CURATORIAL PRACTICE

Curator, art historian, and former dean of Fine Arts **James Voorhies** has been appointed chair of CCA's acclaimed Graduate Program in Curatorial Practice (CURP).

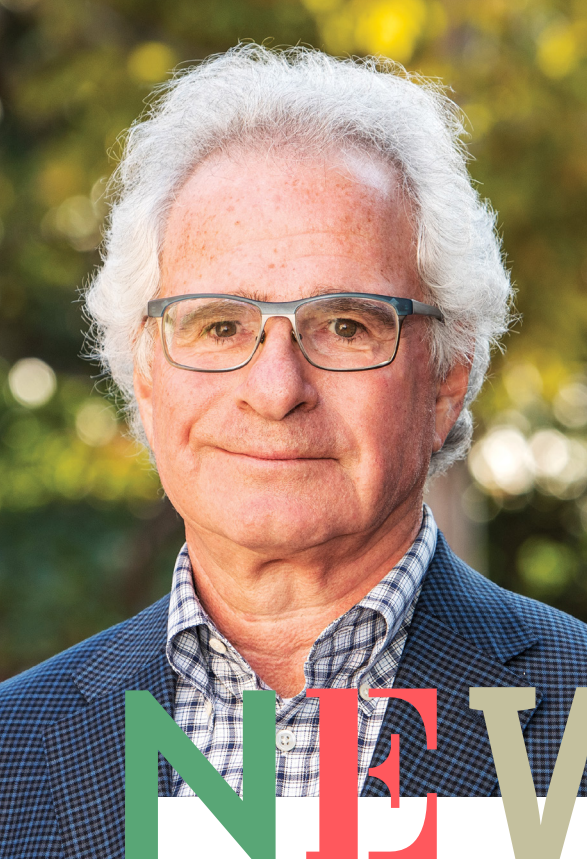
In a newly expanded role, Voorhies will oversee the two-year graduate program, as well as lead a suite of collegewide projects related to CCA's graduate programs, and develop a selection of public-facing academic initiatives, a graduate lecture series, and new partnerships with Yerba Buena Center for the Arts, KADIST San Francisco, and CCA Wattis Institute for Contemporary Arts.

new dean. Takemoto has been a CCA faculty member since 2003, previously teaching courses in undergraduate and graduate visual studies, graduate fine arts, and the collegewide curriculum as an associate professor.

A visual studies scholar and artist, Takemoto examines issues of race, queer identity, memory, and grief. Her work has been exhibited and performed at the Contemporary Jewish Museum, Asian Art Museum, and San Francisco Museum of Modern Art, among other venues. Her film *Looking for Jiro* received the Jury Award for Best Experimental Film at the Austin Gay and Lesbian International Film Festival.







# NEWS

## MEET OUR NEW TRUSTEES

**W**e are pleased to introduce two newly appointed members of the CCA Board of Trustees.

**David Kirshman** served as senior vice president for finance and administration and chief financial officer at CCA for 14 years before retiring in 2013. He also served as a trustee (1985–99) and as interim CFO (2016–17). During his time at the college, he regularly collaborated with the local community on neighborhood development issues and was responsible for the management and control of all business and financial accounting and budgeting operations. Prior to this,

Kirshman was vice president of finance at Avirnex Communications Group; instructor in the Haas School of Business at the University of California, Berkeley; and partner at Ernst & Young LLP, where he worked for nearly 25 years. He received a BS in economics from the Wharton School at the University of Pennsylvania and a JD from the University of Michigan.

**Toby Rosenblatt** is a civic leader who is committed to empowering education and the arts. His civic work has included serving as president of the San Francisco City Planning Commission; founding member and chair of the board at the

Presidio Trust; president of the board and a founder of San Francisco Day School; board member and investment committee chairman of the Jewish Community Center of San Francisco; and trustee, vice chairman, and advisory member to the board of The James Irvine Foundation, among many other contributions. A graduate of Stanford University's Graduate School of Business MBA program and Yale University, Rosenblatt has also served as president of privately owned investment companies since 1972; he is currently the president of Founders Investments Ltd. and Pacific Four Investments.

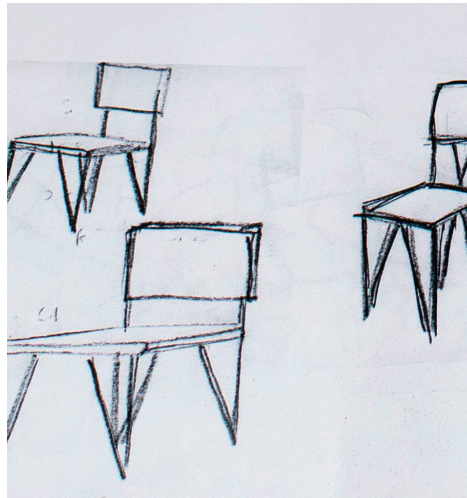


## ANNIVERSARY ROLL CALL

# 40 YEARS

The **Furniture** program celebrates 40 years of exploring furniture as both an object of art and an expression of culture.

In celebration, CCA's Design division presented *Thinking Through Making: Faculty and Alumni Work From the California College of the Arts Furniture Design Program* in conjunction with SF Design Week in June. The exhibition was on view at CCA Hubbell Street Galleries.



# 30 YEARS

The **Industrial Design** program celebrates 30 years of approaching today's most pressing challenges with real-world, innovative solutions.



[This page, top four photos] Furniture program classrooms. [This page, two bottom photos] Industrial Design program classrooms.



# JUST THE START: CCA WATTIS AT 20

**I**n November CCA Wattis Institute for Contemporary Arts marked two decades of groundbreaking exhibitions and research with a fittingly buoyant game-show-themed public celebration.

As the anniversary celebrations continue, Director and Chief Curator Anthony Huberman spoke to *Glance* about what makes the Wattis unique.

***You joined the Wattis in 2013, having worked at many different art institutions nationally and internationally. What drew you here when you started?***

Over the past 20 years the Wattis has done an extraordinary job at earning a very significant national and international visibility. I had followed its program closely, and for me it was a place that was really open to taking risks. It didn't show what other people were showing and was constantly questioning what it means to be a contemporary art institution.

***The Wattis is both an exhibition space and a research institute. What does that mean?***

This comes out of the word *institute* in our name. In the art world, it refers to a non-collecting public exhibition and event space, as in "institute of contemporary art." In the academic world, institute refers to a forum for people who share an interest in a particular topic to have a place to gather, to share their research, to work under one umbrella over an extended period of time.

The Wattis is both. We're always learning from artists, but we're learning from objects in space one way, and we're learning from topics and themes that an artist prompts the other way.

***The "other way" refers to the On Our Mind series you initiated in 2014?***

Yes. Every year we take one figure as the focus of a sustained period of attention in the form of discussions, events, publications, and writing. We're not dissecting that artist's work, but using it as a lens to consider the world at large.

This year we're focusing on Dodie Bellamy. Literature plays such an important role in the San Francisco cultural ecology,





[This page]

Anthony Huberman, director  
and chief curator, CCA Wattis  
Institute for Contemporary Arts.

and Dodie has been a central figure here for decades. It felt really important to dedicate our research season to a local figure because what we're celebrating is not just 20 years of the Wattis, but also 20 years of contemporary art and culture in San Francisco.

***How do CCA students benefit from having a space like the Wattis on campus?***

The Wattis's mission is to provide a bridge connecting CCA and the Bay Area to national and international dialogues around contemporary art. We work very hard to make our program diverse enough that it can be relevant to the various areas of study at CCA. Through exhibitions and events and our Capp Street Project, which

has been bringing major artists to the college since the very beginning, we want to add to students' experience by giving them access to some of the movers and players and ideas in today's art world.

***What's next?***

The Wattis's biggest strength is that it operates within a future-facing educational institution. With the campus unification, we're asking ourselves, "What are the programs we can have a more integrated, stronger connection with—one that creates something that is greater than the sum of its parts?" We want to build on that strength as we move forward.



CCA

WATTIS

The Wattis  
Institute  
for  
Contemporary  
Arts\*

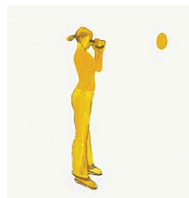
EYES ACROSS THE GLOBE ARE ON THE WATTIS, and its international reputation is well earned. Throughout the years the Wattis has introduced major international artists to U.S. audiences; commissioned new work from emerging artists; and urged established artists to experiment with new approaches. It has also provided local artists with national and international visibility. Presented here is the briefest selection of exhibition highlights from the Wattis's first 20 years.

1998

**CCAC Institute opens at 1111 Eighth Street, San Francisco,** with the exhibition *Undercurrents and Overtones: Contemporary Abstract Painting*.

2001

**The Artist's World**



Annika Ström, *Untitled (self-portrait with video camera)*, 2000

2005

**Monuments for the USA**



Elmgreen & Dragset, *Monument to Short Term Memory*, 2004

1999

**Capp Street Project:**  
Kara Walker



Installation view

2003

**Mixtapes**



Mathias Poledna, *Actualité*, 2001

2006

**Thomas Hirschhorn:**  
*Utopia, Utopia: One World, One War, One Army, One Dress*



Installation view

2002

**CCAC Institute becomes CCA Wattis Institute.**



2008

**Paul McCarthy's Low  
Life Slow Life: *Part 1***



Installation view

2010

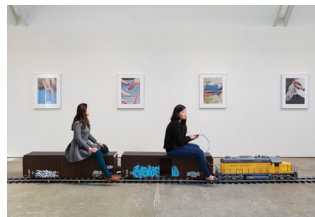
**Huckleberry Finn**



Installation view

2015

**Josephine Pryde:  
*Lapses in Thinking  
By the person i Am***



Installation view

2016

**Howard Fried:  
*Derelects***



Installation view

2017

**Mechanisms**



Installation view

2013

**The Wattis moves to its current  
home at 360 Kansas Street.  
*Claire Fontaine: Redemptions*  
inaugurates the new space.**

2011

**More American Photographs**



Installation view

2016

**Laura Owens:  
*Ten Paintings***



Installation view

2018

An exhibition by San  
Francisco-based artist  
**Léonie Guyer launches  
the Wattis's 20th  
anniversary season.**





# CCA PEOPLE'S PARTY HONORING KAY KIMPTON WALKER

**C**reativity thrives where diverse perspectives meet. This firm belief drives CCA's scholarship program—and it was at the heart of last spring's People's Party, which raised more than \$1.2 million for student scholarships, the highest amount in CCA history.

The event honored Kay Kimpton Walker, a tireless champion of local artists and designers. Walker ran K Kimpton Contemporary Art (formerly the Ivory/Kimpton Gallery) in San Francisco from 1980 to 2006 and has served as a dedicated CCA trustee for the past 12 years.


We salute event co-chairs Cathy Podell and Stanlee Gatti, both CCA trustees, for an extraordinary evening in support of student scholarships.

Guests were treated to a lively cocktail reception amid an exhibition

curated by Tanya Gayer (MA Curatorial Practice, Visual and Critical Studies 2016), showcasing works by CCA alumni. A dinner of locally sourced delicacies followed in a tented venue with a chic black-and-white design by Gatti.

Pulitzer Prize-winning author Jennifer Egan, Walker's daughter, spoke of her mother's avid support of her writing career. Two graduating students—Daniel Ortiz (Industrial Design 2018) and Arleene Correa Valencia (Individualized Studies 2018)—shared their recollections of the incredible experiences CCA has offered them and the indispensable help that scholarships provided them on their journey.

Finally, Emmy Award-winning radio and television personality Liam Mayclem inspired the crowd to make generous, real-time donations to inaugurate the newly announced Kay Kimpton Walker Endowed Scholarship.



"I LOVE BEING A PART  
OF THIS BOARD AND  
SCHOOL, AND I LOVE  
COMING INTO THE  
NAVE AND SEEING  
THESE AMAZING KIDS  
DOING AMAZING  
WORK. CCA HAS  
GIVEN EVERY BIT AS  
MUCH TO ME AS I'VE  
GIVEN TO THEM."

— KAY KIMPTON WALKER  
CCA People's Party 2018 honoree





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[Facing page] Author Jennifer Egan speaking at the People's Party. [Top left] Table setting. [Top right] Event co-chair Cathy Podell, honoree Kay Kimpton Walker, and co-chair Stanlee Gatti. [Bottom left] Jennifer Egan and her mother, honoree Kay Kimpton Walker. [Bottom right] Randi and Bob Fisher.



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[Left] Student speakers Daniel Ortiz (Industrial Design 2018) and Arlene Correa Valencia (Individualized Studies 2018) with CCA President Stephen Beal.  
[Above] Ann Weber (MFA 1987), *Personages (Black and White Together)*, 2013, part of an exhibition of works by CCA alumni on view during the event.





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THE  
DATE  
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CCA PEOPLE'S PARTY  
 HONORING  
**WAYNE  
 THIEBAUD**

MARCH 25, 2019

[Top] Pam and Larry Baer.  
 [Bottom] Jessica Silverman,  
 Alison Pincus, and Leslie Podell.





I GIVE TO...

# PUSH CULTURE FORWARD

After breaking up with his high school rock band, Shawn HibmaCronan says, he “turned to CCA, realizing all I wanted to do was learn how to make things.”

HibmaCronan graduated with a double major in Sculpture and Furniture in 2009 and has been making things ever since. He shows in galleries, teaches craft courses, is on the board of the Berkeley Art Center, and is working on a large public art commission for a new development in Oakland.

Between all of this, he finds time to return to CCA as a volunteer. He is a mentor in the Alumni/Student Mentorship

Program, working with students in the Fine Arts program. He is also a member of CCA's Alumni Campus Planning Committee, drawing on his perspective as a former student to help envision the CCA experience of the future.

“The majority of my giving back has been through energy and time and excitement,” Shawn says. He also donates in support of student scholarships when he can. “I give to CCA because there is no denying that that money will go to benefiting the next generation. ... We’re relying on that generation to outdo us and to push culture forward. Giving back to a school that’s set me up the way that I am—that feels great.”





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[Facing page] Shawn working in his studio.  
[Top center] Shawn working in his studio.  
[Top left, bottom right] *Beautiful Bones*  
works created during his 2017 artist residency  
at Local Language. [Bottom left] *Love, Inertia*  
and *the Pursuit of the Perfect Stance: The Van*.



# REMEMBRANCES



NANCE O'BANION

A dear part of the CCA community for over 40 years, professor emerita Nance O'Banion passed away on March 31, 2018.

Nance was a passionate educator and an internationally renowned artist. At CCA she taught innovative programs in the Fine Arts, with a focus on printmaking, textiles, papermaking, and book arts. She led courses within the school's Individualized Studies and graduate programs that—like her own art—reflected a multimedia, interdisciplinary, and often collaborative approach to creativity.

Fiercely dedicated to giving back to the CCA community, Nance never missed an opportunity to work with or learn from her peers and was a mentor to many. Her absence will be acutely felt.



SUE CIRICLIO

We are saddened to share that faculty emerita Sue Ciriclio (Photography 1971) passed away on August 19, 2018.

A cherished part of the CCA community for over 40 years, Sue was among the inaugural cohort of photography majors and returned as a faculty member after earning an MFA from Mills College. A thoughtful and generous instructor, deeply invested in her students' work, Sue was instrumental in building CCA's nationally recognized Photography program and inspired hundreds of students as a teacher, advisor, and mentor.

A scholarship fund for photography students at CCA has been established in Sue's honor; to give, please visit [cca.edu/give](http://cca.edu/give) or contact Jennifer Jansen at [jjansen@cca.edu](mailto:jjansen@cca.edu) or 510.594.3763.



JOE URICH

Senior lecturer Joe Urich (Industrial Design 2006) passed away unexpectedly on July 26, 2018.

A unique designer with expertise in soft goods and technical gear, Joe worked for Timbuk2, Rickshaw Bagworks, and Incase, among others. He began teaching at CCA in 2014, lecturing in the Industrial Design and Fashion Design programs and leading a cross-disciplinary exploratory studio. A champion of interdisciplinarity and innovation, he helped five students win awards from London's prestigious Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA).

Joe was truly generous in sharing his knowledge with all. His loss will be deeply felt across CCA as well as the broader design field.



## IN OUR THOUGHTS...

### AMY SOLLINS

(MFA 1978)  
January 13, 2018  
San Francisco, CA

### LAWRENCE CULVER

(Art Education 1950)  
January 22, 2018  
Twin Falls, ID

### CHARLES OVERTON

(Advertising 1965)  
March 23, 2018  
Oakland, CA

### JOSEPH CLEARY

(Drawing 1951)  
April 16, 2018  
Orinda, CA

### CHARLES HANSEN

(MFA 1954)  
May 3, 2018  
Louisville, KY

### RICHARD OROS

(1964)  
April 7, 2018  
Anderson, CA

### KAREN ALDRIDGE

(Photography 1992)  
February 26, 2018  
Walnut Creek, CA

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Front cover (clockwise from top right): Student artwork by Shane McDermott (MFA Comics);  
Zixuan Yang (Interior Design); Luma Hinz (Furniture Design), photo: Maggie Beasley; Keith  
Secola Jr. (MFA Fine Arts); Sean Marney (MFA Comics); Maya Gulassa (Individualized Studies),  
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